

apply in the history of his personal and artistic development.

This collection of letters is, finally, indispensable as an act of synthesis, even if it does little to enable us to control the empty spaces of a final history. We learn little about the leap in Beardsley's art from the tepidities of new-Bunne-Jones and Simeon Salomon and the active badness of much of the early work in *The Studio* to the nastiness of the "Incipit Vita Nuova" and the personal style of "Siegrfried." Until sickness permitted him to brood over the more delicate translation of pencil into the public image, he has little to say about the technical aspects of his art. We learn little of the falling to those extravagantly multi-layered courses that may have followed his dismissal from the *Yellow Book*, which damaged his health without restoring his reputation; or rather we only know what we knew before from the note in Margery Ross's *Friend of Friends*: "Mrs. Beardsley was a lively and courageous woman as will be seen from the letters printed here; but there are others, not included in this book, written in despair and sorrow." This is probably the only cache of letters that remains, and some should surely have been printed here if only to add further counterpoint to the Raffilovich and Smithers letters and complete our tour of Beardsley's prison.

Some have denied Beardsley all access to women, allowing him only the solitary act. Mr. Reade suggests there were "only two beings he might be said to have loved," and if his relationship with Ellen Beardsley was sharply Oedipal, with Mabel Mr. Reade, partly from his oral sources, suggests at least adolescent sexual play and associates Aubrey with Mabel's miscarriage (the relation to some of Aubrey's imagery is clear enough). There is also the mysterious young man who Lord Tredegar claimed was Beardsley's son (by Mabel?) and of whom a photograph appeared in the Victoria and Albert Exhibition. But we should need to know much more not about Beardsley merely but also about Lord Tredegar before this transcendent conjecture. From Nella Syrett's autobiography we learn that Mabel at the age of twenty-two was able to tell her friend the Lesbian friend of life. And though the image of Mabel has been fixed at a later stage, as the beauty of Yeats's "Dying Lady." In gaiety and bravery, a photograph of her in her younger twenties tells us a different story. It shows her with a round snub-nosed schoolboy face and a very masculine face beneath. (And we remember that Raffilovich, in an article in *Blackfriars* in 1928, observed that she had stayed with Renée Vivien, one of the most flagrantly sapphic of Baudelaire's "non-conformist daughters.") Miss Syrett obligingly records for us her late flowering beauty.

On November 14, 1894, Mrs. Beardsley tells Ross about "that poor little boy" on his way to a hydro-pathic establishment at Malvern, "very depressed at parting with me," and about her last view of him to a third-class carriage, looking "like a little white mouse caught in a trap." (That letter interestingly concludes with thanks to Ross for speaking to Wilde about Mabel's stage ambitions.) On his arrival at Malvern, the "little white mouse" is miserable, "all day moaning and worrying about my beloved Vonusherg. I can think of nothing else. I am just doing a picture of Venus feeding her pet unicorns which have garlands of roses round their necks. (By the way, don't tell anyone of this subject!)" The drawing has not survived; but the subject relates to the *petit déjeuner* of Venus and her Unicorn Adolphus in *Venus and Tannhäuser*. The unicorn, unique beast, loves Venus only but is limited in his access to the Goddess and is finally assured of her love by delicately sexual and manual acts. Clearly Adolphus represents the Artist as type and also Beardsley himself. Here as elsewhere Beardsley perverts traditional iconography and story: the Unicorn who can only be trapped between the legs of a virgin, to be later assured in the allegory of the Incarnation.

The rhetoric of the letters in its

minor mode resembles that of *Venus and Tannhäuser*. Adolphus and Tannhäuser's confront schoolboy slugs; Tannhäuser's torso is "scrumpious." The Venus of the unfinished story is excess, just as her empire includes all versions of love, so it anthropologizes *in-de-sic* prose. There are excellent allusions to *Don Juan* and Whistler's *Ten O'Clock*. But *Venus and Tannhäuser* also subverts the mechanized permutations and flat prose and faces of Pornotopia. The method is anti-climactic, so that what might almost be an extract from a "hidden" book—"a for the rest of the company, it hosted some very noticeable dresses"—is followed by the Platonic "exquisite and august" nature of the illustrations where, as Annette Lavers points out, "Beardsley goes knowingly too far; the monstrous proliferation of recondite detail devours space, stifles the character, rapturously exists for its own sake." The Chevalier Tannhäuser has to make his way towards the "umbré" portal of the *Mons Tannhäuser* through a Morris wallpaper. In "Helen at Her Toilet," nature is typically represented as inimical to the artist, dressing and undressing suggest sexual acts and rites, and also childish make-believe emphasized by the central figure of the binal child beauty in its corrupt context. Tannhäuser subverts Pornotopia also by his effeminacy, and Venus is herself reduced to child status by Mrs. Marsuple, mother and mistress of sensual ceremony in this garden, itself a reflex of the False Earthly Paradise tradition.

"Embroidering" the text

The conventional wisdom on Beardsley as illustrator is that he remains arrogantly abstracted from his texts. Certainly he avoided the word "illustration" with its suggestions of submission and on occasion accurately enough: *The Rape of the Lock* is "embroidered," *Salome*, on the other hand, is "painted." These "pictures" represent a decisive moment in illustration in the same sense as the Pre-Raphaelite contributions to the *Moxon Tennyson* had heralded the characteristic work of the 1880s. Beardsley, however, did not design or supervise the volumes as a whole as did Morris and, after his early period of designing, Ricketts. For this reason, purely as book illustration, Ricketts's *Sphinx* of the same year with its printing in three colours, abundance of traditional title page, text in small capitals, double catchwords and intuitive initials, is startlingly pre-emptive. But the actual images themselves, though distinguished, have a passive relationship to Moreau and others. It is precisely here, whatever Pre-Raphaelite, Japanese and Art Nouveau elements remain, that Beardsley's impact is made. The elements of his first style are re-synthesized into the foundation of the *Yellow Book* style; but as a related series the *Salome* "pictures" possess an intensity, an originality of conception and execution that is wanting in a number of the later drawings.

Without the *Salome* illustrations, the Beardsley "boom" of the earlier 1900s would have remained a virtual impossibility, for those Beardsley posters that glare down at us from many a suburban book and art store wall are mostly enlargements of those designs. Understandably, this has provoked a reaction but, though authorities differ on the evaluation of these drawings, on one point they unite: that, except on a parodic and facetious level, Beardsley's designs have little or nothing to do with the play that they happen to accompany, offering commendable proof that the best means of illustrating a literary work is either to ignore it altogether or to produce a pictorial travesty of it. Sometimes the arguments derive from examining the relationship between Wilde and Beardsley; sometimes, and more reputable, the complex negotiations between Lane and Beardsley, which affected the tone of the revised illustrations. More con-

siderable arguments depend on contemporary reaction, including the notice in the *Saturday Review* which asserted that "illustration by means of derisive parody of Felicien Rops, embroidered on to Japanese themes is a new form of literary torture." But the most incisive arguments are iconographical, such as those put forward by D. J. Gordon, who insists on the central difficulty: that Beardsley's images demand to be "read" and yet by deliberate ambiguity often defy reading, and he instances the kneeling angel's gesture on the frontispiece. In the act of kneeling before the hermaphrodite deity she turns her head towards the viewer, "with a sort of smile; she is either inviting us to join in the pleasures of this worship, which Beardsley is here offering—it is a frontispiece—as the theme of Wilde's text, or to laugh knowingly at the god and the whole affair of *Salome*; or to do both, perhaps."

The convention of Beardsley's distance from *Salome* partly issues from current evaluation of that text. Kenneth Clark merely shrugs it off: "Beardsley, whose favourite authors were Ben Jonson and Racine, must have recognised *Salome* for the rubbish that it is; and may have had a fair idea that it would be remembered solely as the pretext for his drawings." Beardsley admired others apart from the two named, and his own literature is closer in more than a chronological sense to Wilde than to seventeenth-century models. And recently both Richard Ellmann and Kate Millett have found new and interesting versions of *Salome*: some continued vitality it clearly has. Moreover its sophisticated infantilism of style must surely have appealed to Beardsley. Allan Lane has gently suggested that text and "pictures" are more nearly related than is supposed.

Our characteristic impression of the *Salome* drawings tends to be based on the first edition of 1894 which suggests a faint affinity only between text and "picture." The illustrations, though arranged in reasonably sequential order, are almost arbitrarily placed, for after "The Eyes of Heaven" the plates are invariably positioned eight pages apart and, if the text bears any relation to the plate opposite, such is certainly not the case. Only the "Climax" is aligned to *Salome* and the final erotic frisson, the princess contemplating her prize. Among the drawings omitted (as usual) for its erotic detail, and a much more powerful and relevant design showing the meeting between John and *Salome*. And Dr. Life observes, that,

Aside from the toilette scenes, which have only the vaguest equivalents in the text, it seems clear that the artist has selected the principal scenes in the drama for illustration—precisely those, in fact, which a conventional draughtsman of the nineties would have chosen. Whether Beardsley chose the topics himself does not really affect the argument.

Self-portrait in silhouette.

Stone. But since these conventions were both violated, the only attitude possible to the reviewers was, so Dr. Life points out, to welcome the designs as a capital joke at the author's expense or to condemn them as "attempts to represent the numbers of *Salome* as conceived by Mr. Oscar Wilde portrayed in the style of the Japanese grotesque as conceived by a French decadent."

However, though specific parallels may be at times tenuous, only four of the thirteen drawings published in the first edition—"The Black Cape", the title page and "List of pictures"—are unassociated with any important episode in the play. Beardsley depicts the young Syrian and the page of Herodias contemplating the moon; the temptation of the young Syrian by *Salome*, the page of Herodias mounting his friend, the arrival of the queen (though admittedly not the King), the King absently gazing at *Salome*, the dance itself, the head of Jokanaan being presented. Even in the frivolous designs with their deliberate anachronisms—that famous Goudwin table, for example—Beardsley still manages to distil the essential components from a literary episode derived from the play as a whole and combine them with stylistic and thematic motifs of his own in a new and distinctive integrity. But this new work, by preserving affinity with its original source, creates a reciprocal association between illustration and text, in which parallel aspects of each assume an augmented significance. *Salome* and John's double attitude of attraction and repulsion in the "John and *Salome*," where the internal struggle within both presents unexpected parallels, is stressed by Beardsley's placing the heads of the two combatants in profile, and by incorporating the lines of their robes. He employs the same techniques in the frontispiece, where they emphasize the tenuous bond between the young Syrian and his homosexual companion, and John and *Salome* are even given a strong physical resemblance, only slightly reduced, as in the "Dancer's Reward," by the comparative coarseness of her features. And some of the imagery that Wilde employs—half-moons, serpent shapes, ropes and thorns—is selected by Beardsley.

Int the affinity between pictorial and literary versions of *Salome* extends beyond the superficial level of parallel incident and characterization. Wilde might even have written the play with Beardsley as illustrator in mind for, as Dr. Life points out, its poles of imagery were between black and white; jet black hair and silver helmets, sepulchral lakes and ivory mirrors, being continuously juxtaposed. In the illustrations, the white rather than the dark areas predominate, and the powerful images displayed by both illustrator and dramatist are appropriately associated with whiteness: the moon, half-moons, lunar motifs to the Peacock Skirt, white half-moons even trip behind her heels as she dances; there are lilies of silver, mirrors of silver, and white roses, paralleled in the illustrations by the constant recurrence of pattern roses. And there is the association in text and picture of grape, blood and death. Only the familiar phallic imagery has little authority from the text.

Challenges to the censor

"The *Lysistrata* and all obscene drawings," Beardsley's obsession with the phallus is in part mischievous: the pudenda could be incorporated all too readily into his drawings; the phallus proved a more radical visual challenge to the censor. But he had also to contend with Smithers: if there are no cunts in the picture, Aristophanes is to blame, and not your humble servant. Smithers published *The Lysistrata* in a (presumably) limited edition of a hundred copies in late 1896. We need not pause over Beardsley's hurried terminology, or distinguish between "obscene" and "pornographic"; both categories vary at different times and in different contexts. Everything depends on the sense of being his own, and

Beardsley intend to offend, of which he thought God by destruction. Magdalen had destroyed the South Viscount's portrait of a soldier in his time of office. Chief of the Imperial General Staff and Commander-in-Chief of the only British army in the field, should appear twenty-six years after his army was forced to withdraw from the Low Countries. Athens, for obvious reasons, was not a safe place for a soldier in his time of office. In one image, an older man's erect penis, and the doubt what one might expect a dutiful but dull that one of the Ladies of the night and Times. Such approval is unlikely to survive the first page. The sparkling makes the act of the presentation of the narrative, bringing images where the scene is rarely books which deserve to be read, through the lens of Samuel Smith, speaks of a skill of the telling.

It remains impossible to praise it in those terms as the company of a first-hand account of a different apprehension. But we do know that Beardsley used Smith's letter has been sacrificed to make it in prose; and the device. On the contrary, this is a masterpiece of serious and well-researched study, but dated colloquialism. R. Calvill has been authorized as "It's all judge" to be assisted by the family and has and spiced also with a dash of documents and eye-witness of Kelly's cribbage. Accounts to a degree which gives familiar, frantic, and fulsome that nothing of importance can have been omitted; his two double attitudes of attraction and repulsion in the "John and *Salome*," where the internal struggle within both presents unexpected parallels, is stressed by Beardsley's placing the heads of the two combatants in profile, and by incorporating the lines of their robes. He employs the same techniques in the frontispiece, where they emphasize the tenuous bond between the young Syrian and his homosexual companion, and John and *Salome* are even given a strong physical resemblance, only slightly reduced, as in the "Dancer's Reward," by the comparative coarseness of her features. And some of the imagery that Wilde employs—half-moons, serpent shapes, ropes and thorns—is selected by Beardsley.

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A sense of duty

THE LIFE OF FIELD MARSHAL LORD GORT

J. R. COLVILLE
Mun of Valour
274pp. Collins, £1.50



1937, to Liddell Hart's influence on the Secretary of State, Lord Horatius. Certainly it was a revolutionary appointment: he was the youngest man ever to hold the post and only two years earlier had been a Brigadier. He was known to hold very modern ideas on war, particularly on the use of armour and close cooperation with the air. But apart from changes in the higher ranks there was little of a revolutionary nature that either the CIGS or the active and able Secretary of State could achieve in the short space of time they were left, before the storm burst upon them. What was needed was more soldiers and, even more vital, tanks and guns. He did his best; Sir Harold Brown, responsible for the supply and production of munitions at the War Office from 1931 to 1939, described his arrival as "like a breath of fresh air so far as 'Production' was concerned". It was not his fault but Guderian's that other commanders at a later stage of the war were to reap the benefit of the impulse he gave.

To match his skill in the description of tactics at battalion level in the First World War, Mr. Colville shows an equally sound grasp of strategy in his account of the three weeks' campaign in which Gort led the British Expeditionary Force in its advance to the Dyle and its retreat to Dunkirk. He writes from the point of view of Gort's headquarters which were, as Gort had from the first insisted, under the general direction of the French Commander-in-Chief. "Much ill has been written of Camelin", he comments, "and to defend him would indeed require greater skill than he showed in composing his own *Mémoires*." What we have is a clear and connected account, without polemics, of the successive disasters which fell on the BEF as it struggled in the net of the German armoured units, all of them fatal except the final crowning mercy. It is an effective way of leading to his conclusion, that it was Gort's skill and resolution which was responsible for the safe return to England of her last army which alone could defend her from invasion.

On his home ground of Whitehall warfare Mr. Colville writes with even greater authority, and *Mun of Valour* is a valuable source even for such a period as this, the subject of so many memoirs and histories. He shows an almost superhuman impartiality over the controversy which soon began to divide Lord-Belisha from his protégé. His verdict on Lord-Belisha is like Pollio's on Cicero, admitting faults but condoning, and insisting on judging him by what he did best. His wisdom did not match his intelligence, he was not always truthful, he was a publicity hunter and at times overbearing; on the other hand he was a hard worker, a reformer of untiring zeal, and deeply public-spirited. He fought hard for the army in the Cabinet, and carried reforms which both improved its efficiency and made it a more attractive career. He and Gort were genuinely close in their ideas though incompatible in temperament. The responsibility for his removal lay

goals... He was totally unselfish and held that while it was the duty of a civil servant to guide his master, he must also identify his policy and his interests with those of the Minister he served... His influence exceeded that of the politicians in the inner Cabinet. It was not an evil influence; indeed, it was in many respects a wholesome influence; but on foreign affairs and defence his advice should neither have been sought nor followed...

Whenever they think they will be believed, the Foreign Office insist that their Secretary of State is a wise and sensible man, although they have occasionally made exceptions... Halifax was lifted respectfully close to the top of the heroic pedestal which the service expected its chief to occupy... he was not, however, a strong enough man to restrain the Prime Minister from some of his less well-advised excursions in the field of foreign policy and he

thought an excess of zeal indicative of bad taste... Sir John Simon... was not loved because he was indecisive, appeared ingenuous and was often contemptuous in manner and speech... A brilliant advocate, he had been as unpopular at the time as he later became in the House of Commons; not that his own colleagues trusted him... Sir Samuel Hoare... was widely mistrusted and almost universally known as "Slippery Sam"... He bore little resemblance to Laval, with whom his name will forever be linked on account of the Home (and Pact) and he would never have shirked his duty nor sold his country to Hitler even though he might not have been among the first to fight on the beaches.

The whole chapter is an extraordinarily vivid reconstruction of the atmosphere of a period when a small group of willful men, led by a strong Prime Minister and his *ultra ego*, a civil servant, could defy the majority of the Cabinet, Parliament, and public opinion in pursuit of ill-founded convictions.

As for Gort's character, its final illumination appears in the fourth part of the book, which records his last three appointments before his early death from cancer. He received no further high command but served as Governor in Gibraltar and Malta and as High Commissioner in Palestine. His courage remained as great as ever, as did the austerity of his life and his high partisan sense of duty. What also comes out, however, in the first two parts is his intelligence and foresight, as shown by the work he did in improving defences and organizing the distribution of food. The effect of his brief spell in Palestine was equally marked; terrorism virtually ceased and he achieved the almost impossible feat of being equally acceptable to both Jews and Arabs. Mr. Colville's great merit lies in convincing the reader that the subject he has chosen is fully worthy of a book so thorough in its detail and so masterly in its style.

The Problems of the Labour Party

John Mackintosh, M.P. for Berwick and East Lothian, looks at the problems of the Labour Party in an article in the current issue of *The Political Quarterly*. He examines the composition of the P.L.P., the waning influence of the unions, and the effect of the Common Market rift. He argues that a future Labour Government cannot be composed of only one section of the Party, but maintains that no section is clear enough about what it would like the next government to do to enter into meaningful discussions with the rest of the party about the terms of any accommodation. To win the next election it is necessary for the Labour Party "to bury the Common Market hatchet, to face the leadership issue some time in 1972-73 and to work out a series of long-term policies".

America: What's gone wrong?

The rest of the January issue of *The Political Quarterly* is devoted to examining what has gone wrong in the United States, or why it appears that so much has gone wrong. Samuel H. Beer of Harvard University writes on "The Disorders of Modernity: the American Case"; Esmond Wright on "The End of Innocence"; Bernard Crick on "The Strange Death of the American Theory of Consensus"; James M. Glass on "Yippies: the Critique of Possessive Individualism"; Harold Seidman on "Crisis of Confidence in Government"; and D. C. Watt on "American Foreign Policy and Vietnam".

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From:

Sir Horace Wilson... was subsequently created one of history's leading aspe-

Open wounds

The same lack of attention to essential detail is evident in the dialogue, which often seems spoken as if characters were aware of a snail-critical band of grammarians somewhere offstage.

* The translator's task is not made any easier when he is confronted with a work whose theme is the inability and inadequacy of language to describe and express experience. However, Barrie Ellis-Jones displays remarkable linguistic agility in the more experimental passages, and captures well the novel's general tone in this considerably abridged version.

Having found a tenable framework for his novel, however, Boris Kite slips into an all too comfortable narrative system with flashback interrupting Martin's present dilemmas in order to lend substance to his rapidly growing guilt feelings. Not that the idea of flashbacks is necessarily unworkable here; but the stagey mnemonics used to introduce

but for whom, nor even how long
 they have been doing so, Brazier is
 given to unmentionable pricelessly
 Gaudier's catchphrase is "Mach
 Licht". Mathis lets a woman tell
 and we never learn anything about
 the narrator. At the beginning
 almost their sole activity is a mili-
 tary-type inspection of the reser-
 voirs: as time goes on they become
 incapable even of this—but nothing
 changes. They dream of another
 windmill on a neighbouring hill—
 perhaps they will be able to see the
 sea from there?—perhaps there will
 be some life there? Brazier lives
 in their other windmill, they all move
 to the other hill, but nothing
 changes. They dream of keeping
 rabbits, of having an apprentice—
 all four always dream the same dream
 simultaneously—but no rabbits, no
 apprentices ever appear.

As an allegory of man's passage over this barren earth, *Les Éoliennes* is a remarkable book. Its humour is not black, just very grey: it has a melancholy beauty, and is written with reticence and style.

M Silvain is no stranger to American: his 1968 *Zachary Blue* was the sympathetic story of a seventy-year-old New York Negro, *Melodrama* is a more melodramatic, but equally credible, in the space of less than a day in a long, hot, Indian summer, it evokes the loves, hates, fears, superstitions, hypocrisies and narrow religious conventions of the white gent in a small Southern town. In an atmosphere of hysteria, frustration and claustrophobia, everyone is waiting for a comet which never appears. This expectation adds to the feeling of doom caused by the shadow of the approaching Civil War: against this background the senseless tragedy precipitated by the unhappy, middle-aged Mrs Anderson seems almost inevitable.

Les Collines (The Windmills) is a resonant and frightening tale. It is pure Silvain, not derivative, though it might be seen as by Kafka or Brecht. Four aging meo are in the middle of nowhere, guarding and maintaining a windmill and several reservoirs. They do not know wher-

PIERRE SILVAIN :
Mélodrame.
111pp. Paris : Gallimard, 5.50fr.
Les Bouliottes
142pp. Paris : Mercure de France
15fr.

Look up Pierre Silvain's name in the useful and generally excellent French reference books devoted to modern writers, and you won't find it. Compare this neglect with the many paragraphs given to some other people and quietly despair. M Silvain is no doubt, essentially a quiet writer but he is one of consistently high quality whose works are full of gentle observation, understanding, humanity and originality. He is also very versatile: *Mélodrame*, based on a radio play, is set in the deep American south in the early 1860s; *Les Bouliottes* is a modern (or ancient) allegory, set nowhere (or every where).

Be prepared

The second and most welcome feature is the author's realistic assessment of the successes and failures of GRU and Gestapo/Abwehr in this contest, and of the influence this espionage had on the course of the war. He gives due credit to the Russians for their meticulous planning of cover for their agents and their exploitation of openings, without glossing over the sometimes glaring errors born of over-confidence, the surprising lack of preparation in radio communications, or the way many of the agents, once captured, not only broke but actively assisted their German opponents, (this applied notably with Trepper and the two "professionals", Soviet officers of GRU). Equally he shows the Germans' efficiency in detail alongside their incompetence in counter-intelligence organization, and rightly stresses the element of chance in their success in rolling up the Rote Kapelle in the autumn of 1942.

Above all, however, he appreciates correctly the infinitesimal influence the network was able to exert on the course of events. It is understandable that participants in the game, at the time or later if they survived, should exaggerate its importance for their own purposes—the Abwehr chief *Canaris* is on record as estimating the role of Rote Kapelle's work in Germany's armed forces as "200,000 Webers" (Weber on the other hand, a survivor of the Berlin group, wrote in 1951: "Had Rote Kapelle not existed, it is possible that the German General Staff would have reached its *Barbarossa* objectives," i.e., reality, as Herr *Göhne* amply demonstrates, the organization's reports suffered the fate of most material of this kind: the vast majority were useless in the actual war situation; and the occasional valuable item, amid a mass of obvious falsehoods, was usually ignored because by its nature its reliability could never be accurately assessed. In this respect the Russians were probably right. In fact, contrary to earlier claims of the "Orchestra's" web agents in high places, the actual effect of its penetration of the Nazi

The Russian espionage organization nicknamed the "Red Orchestra" which operated in Western Europe in the 1930s and early 1940s, has already been the subject of an extensive literature, among the most sensational and confused in this field. Two parallel myths have emerged, to suit some particular Cold War thesis or political leaning: that of the immense skill and effectiveness of the Russian secret services, and that of the invincibility of the German counter-intelligence. Soviet sources of information on the affair, as might be expected, are sparse, despite the recent Russian tendency to acknowledge and celebrate prominent spies like Sorge and Philby. Writers dependent on German sources, on the other hand, have tended hitherto to be highly selective. But it was always clear that a German must write the definitive story; and it is a journalist who has now assembled the facts and written a balanced assessment. Heinz Dillighe's research has been most diligent and his coverage of the available sources exhaustive with a minimum of speculation. The result will disappoint those who encouraged perhaps by the jacket and the arresting first pages of his prologue, look here for an Ambler/Le Carré story; for this is a work of history, impressively documented and soberly written. And the author has been well served by his translator.

Two features of his treatment raise this book well above the general level in this field. The first is his presentation of the Rote Kapelle in its historical context by a description of the Russian intelligence networks in Germany after the First World War and their collapse in the early Hitler years, as he rightly says, "without its predecessors . . . Rote Kapelle cannot be understood." The 1920s and 1930s [were] the formative period for the habits of thought and behaviour followed by the German communists in the Hitler period". His first chapter, "The Jungla of the Apparats", summarizes this admirably by combining published sources like Dailly and Gieseler with police and Gestapo records and much new unpublished material from former communists, notably Wilhelm Bauer on the RPD's factory reporting apparatus, and traces the failure of the networks, along with the failure of the com-

out subversive activities. This idea of a dual-purpose organization has been floundered on, after a short break between 1945 and 1947, to the present CIA. It is an uneasy combination of functions which in British, though not in Russian, practice, are kept separate. If the CIA has been justly criticized for irresponsibility in action the origins of the criticism go back to Donovan.

It all would make a good story, if only Mr Ford's account inspired more confidence. His publishers say he "was celebrated as a humorist, respected as a biographer and beloved as a friend" but he was clearly no historian. Good at anecdote, he is bad at chronology: most of his wartime chapters shift backwards and forwards in time in a most confusing manner. His knowledge of the background of recent history is very shaky. Franco, he believes, "sought to overthrow King Alfonso's Loyalist Government". Hess came to Britain "under what he considered a flag of truce. . . Churchill refused to honour the truce"; he postulates the fall of Mussolini and saddles the chronology and the circumstances of the Italian armistice. He is no geographer either, and makes many mistakes over place-names. His assessment of the value of agents' information is sometimes faulty: to take as an example the story to which he gives greatest length, the information sent from Rome in early 1944 by an undoubtedly brave, and resourceful OSS agent was far from accurate and could have been dangerous if believed.

Mr Ford was certainly a good friend to Donovan, but he does exaggerate when he comes to account his achievements. In fact he hands OSS all the credit for practically all the subversive activity that took place anywhere: "The Mequis in France, the Kachin tribesmen in Burma, formed a world-wide shadow army which served under OSS." Much praise is devoted to the Italian resistance, whose value is seriously exaggerated and whose activities are ascribed exclusively to Donovan. He is also given the credit for General Simovic's overthrowing Prince Paul's government in Yugoslavia, thus being personally responsible for Hitler's ultimate downfall by causing the delay in the attack on Russia.

Wild Bill Donovan was plainly someone whom it would have been a pleasure to meet, and his real achievements deserve a more critical and less starry-eyed treatment.

William J. Donovan was given the nickname of "Wild Bill" when he was a captain in the National Guard at the age of thirty-three, serving on the Mexican frontier in 1916. He earned it, according to Corey Ford, by his keenness at soldiering and the extreme demands he made on his men, but it was naturally a godsend to journalists, when during the Second World War he was the head of America's first centralized organization for intelligence and subversion, the Office of Strategic Services or OSS.

No one denied that he was brave. He had fought in the First World War as a Lieutenant Colonel commanding a battalion in the famous 69th Regiment of New York Irishmen and won a truly remarkable number of awards for gallantry. (Later, as Colonel, he commanded the regiment; his Major-General's rank was conferred in the Second World War.) He twice stood for election, between the wars, in his native state of New York, first for Lieutenant-Governor and later for Governor, but failed each time. He took a great interest in foreign affairs in the 1930s, and in July, 1940, was sent to Britain as Roosevelt's unofficial personal representative at the end of the year he came again, and travelled on to the Middle East, the Balkans and Turkey.

These early visits to Britain convinced him in the view he had formed already that it was to America's interest that Britain should hold out against Germany, and his sanguine temperament brought him to the conclusion that we should be successful in doing so. It was consequently much to our advantage that he was appointed in July, 1941 Coordinator of Information. In the lead of an office, mainly recruited by himself, intended to provide a central intelligence service which was also to carry out when requested by the President such supplementary activities as may facilitate the securing of information important for national security not otherwise available to the Government. In June, 1942, the name of his organization was altered to the Office of Strategic Services. It was under his inspiration, that the United States adopted the idea of a single organization which both collected information and also carried

هكذا في الأصل

HEINZ HDLINE:
Codeword: Direktor
Translated by Richard Barry
310pp. Secker and Warburg. £3.50.

The Russian espionage organization nicknamed the "Red Orchestra" which operated in Western Europe in the 1930s and early 1940s, has already been the subject of an extensive literature, among the most sensational and confused in this field. Two parallel myths have emerged, to suit some particular Cold War thesis or political leaning: that of the immense skill and effectiveness of the Russian secret services, and that of the

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Southern style

... information on the plans and objectives of the German High Command. **PIERRE SILVAIN :** "L'Armée allemande en 1940." (The German Army in 1940.) Paris: Hachette, 1940. 111pp. Paris: Gallimard, 5.50fr. *Revue Historique* made no comment on this book. It was not the cause of the... of any German division; 1944. 42pp. Paris: Mercure de France, 1944. 15fr. *Revue Historique* made no comment on this book. It was not the cause of the... of the Second World War. *Revue Historique* made no comment on this book. It was not the cause of the... have been on a different... [Soviet]... Look on Pierre Silvain's name in the... the network. Schulze-Haferkamp and generally excellent French... Hamack [German]... reference books devoted to modern...

group never existed.

Be prepared

ALFRED ERICHT SENN:
The Russian Revolution is
hind 1914-1917

250pp. University of
Press (American Univer-
lishers Group). £5.95.

Alfred Senn has written an
self learned and doubtless

writers, and you won't find it. Com-
pare this neglect with the many para-
graphs given to some other people
—and quietly despair. M. Silvain is
no doubt, essentially a quiet writer
but he is one of consistently high
quality whose works are full of
gentle observation, understanding
humanity and originality. He is also
very versatile: *Mitländer*, based on
a radio play, is set in the deep Ameri-
can south in the early 1860s; *Le
Bollenex* is a modern (or ancient)
allegory, set nowhere (or every-
where).

Racy outlines the Russian revolutionaries in land between the outbreak of the First World War and the Revolution. It embraces the not only of Bolsheviks, Mensheviks and Social Revolutionaries, but also of the small national empires from the Baltic countries to the Black Sea.

...and previously written on the
... (main question). The source
... are scattered and formal
... dimensions. They include
... considerable short-lived journal
... period, later reminiscences
... and unpublished of those
... the Oklahoma archives and
... a minor official archives.

Mr Sonn has picked his
... through this mass
... materials
... represents a picture which
... presents and inconclusive in
... facts, inspires confidence in
... and reliability. It will
... for the general reader,
... conclusion to something
... is building up of popular
... the world of spy-fiction is
... off. But the specialist in
... history of the Russian Revolution
... some of the obscure
... intrigues of the First World War
... is deeply indebted to this mass
... of the material and

Different in that the American
Alvin Byrd, is black; and those who
find an uneasy ambivalence in the
title of this novel are not likely to
be too reassured by the first few
pages. It's not that Mrs Wilkinson
holds any sinister attitudes—quite
the contrary—but, as the author tells
us, "she has to transcend barriers of
race, she's well over seventy, sex and
age," trying to come to grips with
her subject. Sad to report that she
stumbles badly on the first two
chapters, falls flat on her face in
Chapter 3. Anxious to leave us under no illu-
sion about her hero's background,
she tells us

"He was, like most of his generation, a handsome, light-complexioned American Negro, with very large penetrating eyes, beautifully muscled hands, and well-kept hair, and with a look of general well-being, a type very far removed from that of Uncle Tom.

Well, it's amusing enough to find
someone who still thinks of that term

M Silvain is no stranger to America: his 1968 *Zacharie Blue* was the sympathetic story of a seventy-year-old New York Negro, *Melodrama* is a more melodramatic, but equally credible, in the space of less than a day in a long, hot, Indian summer, it evokes the loves, hates, fears, superstitions, hypocrisies and narrow religious conventions of the white gent in a small Southern town. In an atmosphere of hysteria, frustration and claustrophobia, everyone is waiting for a comet which never appears. This expectation adds to the feeling of doom caused by the shadow of the approaching Civil War: against this background the senseless tragedy precipitated by the unhappy, middle-aged Mrs Anderson seems almost inevitable.

Les Collines (The Windmills) is a resonant and frightening tale. It is pure Silvain, not derivative, though it might be seen as by Kafka or Brecht. Four aging meo are in the middle of nowhere, guarding and maintaining a windmill and several reservoirs. They do not know wher-

ns descriptive of nothing more than a scurvy field-hand, but it does little to inspire confidence in the author's understanding of her subject: racialist strife, albeit in a minor key.

Aluin, then, comes from a very well-heeled family. He arrives in London to see the sights and takes lodgings in Chimney Lane, with Mrs. Hough—the very personification of the blunt-talking North Country woman, not afraid to call a spade a nigger—who has been persuaded to accept a black lodger by her daughter, Frances—the very personification of a white liberal student. As it happens, Frances has a boyfriend, Lennie, the very personification of the working-class lad eager to make good and not too tolerant of immigrants, especially coloured ones, who are likely to usurp his chances in the labour market.

Aluin finds England at once quaint and trying. Quaint for oddities like hot-water bottles and the size of his room ("not much bigger than his clothes-closet at home") and boasting no other adornment but a print of a Chagall painting, the original of

hurt for whom, nor even how long they have been doing so. Brazier is given to unintentionable picaresques. Gaubert's catchphrase is "Méchante nuit!" which has a wondrous and we never learn anything about the narrator. At the beginning almost their sole activity is a military-type inspection of the reservoirs: as time goes on they become incapable even of this—but nothing changes. They dream of another windmill on a neighbouring hill—perhaps they will be able to see the sea from there?—perhaps there will be some life there?—Brazier finds out that other windmill, still all moved to the other hill, but still nothing changes. They dream of keeping rabbits, of having an apprentice—nine days always dream the same dream simultaneously—two rabbits, no apprentices ever appear.

As an allegory of man's passage through this barren earth, *Les Édiéuxes* is a remarkable book. Its humour is not black, just very grey: it has a melancholy beauty, and is written with reticence and style.

which is owned by his gruningo); trying, because people don't seem to care too much for the colour of his skin, and because the one person who does—Francis—would sooner let him be one of the oppressed in his own country. As it is, his concern is not for race but for literature—the quality which becomes more telling for the reader than for Francis when he reads examples of his poems appear.

These problems, together with the additional complication of Alain and Francis falling in love, are argued back and forth with the relentless and wearying persistence of a perpetual-motion machine; in interior monologue, over the supper-table, in bedrooms and, in one instance, at Hamlet on Court. That the dialogue should be so tiresomely repetitive is bad enough; even less happy is the fact that the writing as a whole is pretty unexceptional. For these reasons, perhaps, and because Mr. Wilkinson insists on burdening his characters with projected attitudes at the expense of their credibility, the book has the unhappy distinction of being unable to boast even a single likable caricature on one of its cast.

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Commentary

Duplication raises questions of a different kind when it comes to translations; should book-buyers (and this particularly concerns libra-

The Greek General Directorate of Public Security (GIDEA) has recently issued a circular (dated

Trying hard to believe in Chinese Communism

After two years in China, to which Mr Gordon devotes a chapter of generous recollections, the Gordon family were seen off at the station for their journey southwards to Canton and London. Then the train stopped, they were taken off by uncommunicative security officers, and given mysteriously back to Peking by night. Mr Gordon's crime was that he had deliberately concealed in his luggage the notes he had made and the extracts he had kept for what, he feels, would have been a book about the Cultural

Life in the Friendship Hostel finds its way into all these books written by disappointed servants of the new China. About half the foreign employees collected there were revolutionary sympathizers like the Gordons; the rest were simply those in search of well-paid jobs for whom China had offered a mild curiosity. Few of them in either category were really trusted or brought into Chinese life. During the Cultural Revolution, Mr Gordon's interest and enthusiasm were

But his honesty would not allow him to go as far in his confessions as his captors required. No, he had not been a spy, and he was damned if he was going to admit it. After months of hearing up and down his wife turned on their guards and began firing "missiles" back, full of complaints about their treatment bill

aside an hour or so of day-dreaming exchanges, their first day back in Victoria station, tea in Laurel and Hardy film son; which of the possible back to their flat in the might the taxi take! Each vary the possibility while de building by looking at the they recalled it. One can targon in which the Chinese covoun this bunk to dream it reads as a troubled record.

£2.75

Chatto & Windus

Sadly, the desirable image of modern library materials offered society for immediate access on adequate paper. The new libraries are being sent to have affected in which the report written. An "in-filling" story. Professor Harlan would like a term dreamlike. The Association for the study of literature and histories of literature and of maps belong to the same plan. It is a term for a branch of the.

**O. ELIZABETH McWHORTER
HARDEN:**
*Maria Edgeworth's Art of Prose
Fiction*
258pp. The Hague: Mouton, 1980.

The family met this by limiting the 1867 book to private circulation and warning, thus against which Marin had warned — "garbling" because it "destroys the value".

The next generation seems to have been anxious to turn to profit something which their predecessors had thought best kept private, and Augustus Hare was asked to edit the letters; which he tells us had been

Year follows year, decay pursues decay
Still drops from life some withering joy.



Close looks at 19th-century people

After three days he departed, moving in farewell through the library: "Lord Grenville coasting sideways through the whole length of the library, looking out of the window of

With *The Strangers*—which was a Poetry Prize, Society Recognition award in 1964—A. Ramanujan took his place in that band of writers whose English is the richer for having been acquired rather than inherited. Born in India in 1929, he now lives in Chicago where, in poems of great delicacy and precision he explores his obsessive images of childhood with their anathema intelligence of the West oracles beneath the surface of his banal America: a vision of reality apprehended by an earlier civilization. *Paperback* \$1.50

Although the Nazi Party originated in Bavaria, after 1923 its main centres of support tended to be the Protestant and rural areas of north Germany. Lower Saxony was one such region in which Nazi support was unusually strong. This book traces the growth of the party there from a fringe group to a mass movement with a large and complex organization. Maps. 140p. £4.95pb. *Oxford Historical Monographs*.

Hume saw sympathy as communication of feeling and its importance for him stemmed from its place in his account of the genesis of the moral feelings. Yet against the logical richness of sympathy Hume's concept appears restricted and virtually technical. The author argues that the full critical significance of sympathy can only be understood when its practical aspect is emphasized.

The late nineteenth century was for the Liberal Party a period of constant internal disorganization, of schism, of impotence when in office, and increasingly lengthy spells of exile from power. Drawing on a wide range of private papers, Professor Hamer analyses this state of affairs, emphasizing the conduct of the 'faddists' within the party and the remedies devised by its leaders.

£4.75 20 January

This book shows how various views about the nature of science are related to the great historical schools of philosophy. The argument is set out in terms of certain concrete episodes in the history of science—a manner of exposition which brings out most clearly the influence of philosophical theories on the development of science, and of scientific discovery on modes of thinking in philosophy. 7 text figures £1.50 paper covers 60p OPCS 20 January

**Oxford
University
Press**



Celebrating the bizarre

ANDRÉ PIERRE DE MANDIARGUES
Masquerades
 184pp. Paris: Gallimard. 16fr.
Blaze of Embers
 Translated by April Fitz-John
 128pp. Cader and Boyars. 12.
Troisième Belvédère
 361pp. Paris: Gallimard. 27fr.
Homa: Fantôme et la peinture
 124pp. Geneva: Skira. 34 Sw fr.

The general public in France knew little about André Pierre de Mandiargues until he wrote his first "real" novel, *La Motoyrette*, in 1963, and followed it with the 1967 Goncourt prizewinner, *La Marge*. He had long been appreciated in literary circles, though, for his poetry, novels and criticism; and three of his four books are representative of his more typical works. *Masquerades* is his most recent volume of poems, *Blaze of Embers* is a translation of an earlier one written in 1959, and *Troisième Belvédère* is the third in a series of books of essays. *Homa: Fantôme et la peinture* is M. Mandiargues's contribution to an admirable Skira series in which some of the more thoughtful French writers are asked to discuss, in however roundabout a way, their work and themselves.

M. Mandiargues celebrates the bizarre. Born in 1909, he was influenced first by the German Romantics, and later by the surrealists: he has gone on from these influences to construct a cold, brittle, queer world which both attracts and repels the reader. Typically, it is a world of calculated eroticism where the marvellous is never far from horror and the shadow of death, and one is induced into perpetual doubt about the degree of reality or nightmare of the events related. "Adieu", one of the eight *révélés* in *Masquerades*, is

the story of Stéphanie Cerni who, immediately after having said goodbye to her male lover at Orly, returns to Paris and is enticed into what she imagines will be a lesbian adventure, only to find that Adieu, whom she follows to her sordid room, may well be a (female) bitch.

The most perfect story in *Masquerades* is "Le marionnettiste", which is dedicated to Henri Michaux, *et pour cause*. A girl and two men are in the large, formal garden of an elegant Paris house, reclining like a three-pointed star, against the trunk of a flowering chestnut tree. Round it, clockwise, they pass each other the cigarette they are sharing, "which contains only a small portion of tobacco"—and philosophy: interestingly, originally, and amusingly. One of the men is suffering from intense, unexpressed desire for the girl, and the story ends, with the sound of an explosion in the direction of the Observatory or the Sorbonne—the 1968 students' revolution has begun. This is a dense story which exists on many levels, is rich in visual imagery, and obliquely expressive of interwoven emotional, intellectual and hallucinatory states. Its perfection is only spoiled by the perfection of the young lady involved. With wearying regularity, M. Mandiargues's heroines are long-legged, long-kneed, perfectly proportioned, flawlessly lovely, suntanned, white-dressed beauties. They may perhaps be the ideal of every man's dreams, but they nevertheless invite involuntary and irrelevant comparison with the heroines of women's magazines.

M. Mandiargues's style, however, is impeccable. His graceful, measured prose may sometimes be thought precious, but every effect is intentional. *Masquerades* shows it at its best, and so does *Feu de bras*, the original of *Blaze of Embers*: all its rhythm, flow and atmosphere are in no way conveyed by this laboured translation.

A man of European, meta-European culture, M. Mandiargues's erudition comes naturally to him. *Troisième Belvédère*, like its predecessors (1958 and 1962), deals with a wide variety of subjects. In the present volume the pieces are, for the first time, dated, but only in rare cases are we told their provenance. Many must be reprints of articles, book reviews or exhibition reviews. A refreshing feature is that, as his publishers point out, M. Mandiargues "n'a voulu regarder que vers ce qu'il trouvait beau": the range of subjects which receive his generous admiration and informed comment includes astrology, present-day Cuban eroticism, modern and classical writers, some little-known painting and many well-known ones. Some particular favourites, like Max Ernst, Miró and Dubuffet, have already featured several times in the previous *Belvédères*.

In his volume in the beautifully produced Skira series, "Les sentiers de la création", M. Mandiargues chooses to tell us indirectly about himself by writing about his wife, "la peintresse", Bona Tiber. All these books are generously illustrated—that is to say, they contain reproductions of whatever graphic work the writer considers in any way relevant to his theme—and part of each text is in facsimile of the author's handwriting. M. Mandiargues has chosen to reproduce many of Bona's paintings ("Bona" is how she signs her works), some of his poems to her, one of her poems to him, one of Titian's Venuses, various photographs; the result is a very moving book. M. Mandiargues writes with discretion: Bona is his mirror, the mirror is given more importance than the object reflected, but the writer is fastidious in his selection of what he wishes to tell us. He gives quite enough information, however, for the sympathetic reader to be able to enter imaginatively into his particular ways of creation, and their problems.

LINDA GERSTEIN:
Nikolai Strakhov
 237pp. Harvard University Press.
 London: Oxford University Press. 6l.

Nikolai Strakhov was a conservative philosopher, sometimes labelled a Slavophile, who claims our attention principally as the one-time associate of Dostoevsky and, in later life, the close friend of Tolstoy. Linda Gerstein's monograph is the first full-length intellectual biography and it turns out to be a most interesting contribution to the history of Russian nineteenth-century thought.

Strakhov's story is sad, but hardly full of enough light and shade to be considered tragic. He was born in Belgorod in 1828, educated as a seminarist, like his more famous contemporary, Chernyhevsky, and trained as a scientist. As a journalist he was drawn to Dostoevsky and contributed significantly to the initial success of Dostoevsky's journal *Vremya*. He made a direct contribution to its closure by publishing an article on Russo-Polish relations during the Polish revolt of 1863 which the authorities considered unpatriotic. For a decade after that fiasco he made a precarious living from journalism and translations until, in 1873, he achieved financial independence through being appointed a librarian in the St Petersburg Imperial Library. Friendly by now with Tolstoy, he devoted the rest of his life to advocacy of his own brand of conservative philosophy and Slavophilism, chiefly through attacking the delusions of opponents and commending the virtues of Dostoevsky and like-minded advocates of Russia's need to remain independent of the West. He died of cancer in 1896.

A bibliophile, Slavophile and hermit, Strakhov seems never to have raised his voice loud enough to be a public tribune, yet he clearly attracted the attention of the leading intellectual figures of his time. Mrs Gerstein's very informative and warmly sympathetic biography explains the paradox almost without noting it. Ernest Renan, probably the greatest single ideological influence in

Strakhov's life, once called "un prince manqué" and "un génie manqué" and "un saint manqué".

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KENNETH MELANBY:
The Mole
 159pp. plus 18 photographs and 35 scientific naming figures. Collins. £2.

Moleheaps in pasture or meadow are a familiar sight to most people, but few have seen, and fewer have accompanied his annual scavenger hunt for three or four to a molehill. Dr Melanby's book is a philosophical and scientific study of these underground neighbours. It is not the first full-length intellectual biography and it turns out to be a most interesting contribution to the history of Russian nineteenth-century thought.

Strakhov's story is sad, but hardly full of enough light and shade to be considered tragic. He was born in Belgorod in 1828, educated as a seminarist, like his more famous contemporary, Chernyhevsky, and trained as a scientist. As a journalist he was drawn to Dostoevsky and contributed significantly to the initial success of Dostoevsky's journal *Vremya*. He made a direct contribution to its closure by publishing an article on Russo-Polish relations during the Polish revolt of 1863 which the authorities considered unpatriotic. For a decade after that fiasco he made a precarious living from journalism and translations until, in 1873, he achieved financial independence through being appointed a librarian in the St Petersburg Imperial Library. Friendly by now with Tolstoy, he devoted the rest of his life to advocacy of his own brand of conservative philosophy and Slavophilism, chiefly through attacking the delusions of opponents and commending the virtues of Dostoevsky and like-minded advocates of Russia's need to remain independent of the West. He died of cancer in 1896.

A bibliophile, Slavophile and hermit, Strakhov seems never to have raised his voice loud enough to be a public tribune, yet he clearly attracted the attention of the leading intellectual figures of his time. Mrs Gerstein's very informative and warmly sympathetic biography explains the paradox almost without noting it. Ernest Renan, probably the greatest single ideological influence in

Strakhov's life, once called "un prince manqué" and "un génie manqué" and "un saint manqué".

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Can the coral survive?

PATRICIA CLARE:
The Struggle for the Great Barrier Reef
 223pp. Collins. 12.50.

The Great Barrier Reef is the largest assemblage of coral reefs the world has ever known. Forming an almost continuous rampart, it covers about 80,000 square miles and stretches over 1,200 miles along the north-eastern coast of Australia. It is a major attraction to marine scientists, tourists, fishermen, oil companies, lime seekers and, in recent years, a lowly cheloderm named *Acanthaster planci*, the crown-of-thorns starfish. All of these, except the scientists, represent potential or actual threats to the reef. In fact, Patricia Clare is not wholly convinced that the scientists themselves, especially those with whom she disagrees, are to be trusted. However, she achieves a fair and balanced assessment of the dangers facing the Barrier Reef, and if she lacks formal scientific training she makes up for it with a quick eye, a retentive memory, and a good grasp of the biological as well as human factors involved.

The reefs are visited every year by perhaps 250,000 visitors, and the harsh amenities, the souvenir seekers, even the presence of crowds of tourists on once empty beaches, is distressing to those who knew these areas in their unspoiled beauty. Far worse is the stripping of reefs by the professional shell and coral collectors. Miss Clare pleads for a complete restriction on selling such

objects, since the poaching of the reef is quite impracticable. A more complex threat is the crown-of-thorns starfish, which has exploded from a virtual rarity before the 1960s to a pest that can now be counted in millions. Feeding on the coral polyps and in places rising to a population density of more than thirty per square yard, the starfishes are leaving whole areas barren and possibly prone to erosion, slitting or fanning to the extent that future coral settlement might be impossible.

The rich diversity of tropical communities supports a far greater complexity of interrelationships than is found in temperate habitats, and this suggests that any imbalance will be compensated before it reaches catastrophic proportions. A coral reef is perhaps the most complex of all tropical marine communities. Yet a species has increased with such violence that it is ravaging not only the destruction of its own environment, Miss Clare sets out the several theories of why this explosion has occurred and what can be done about it. An attempt was made to find which natural predator of the starfish had recently been depleted, but this was hampered by lack of previous biological studies on the starfish.

Dr H. Endean, Chairman of the Great Barrier Reef Committee, favours the theory of *Ichthyophaga*, but others suspect the starfishes now used in quantities as bait fish, while it is recognized that the coral itself must account for a high proportion of starfish eggs. Possibly all these and others have contributed to controlling the starfish population. The Australian Academy of Science

then stepped in and suggested that this might be a cyclical phenomenon, to be followed by recolonization with coral polyps. However, the US Department of the Interior, which had sent teams to investigate similar infestations throughout the Pacific, believed that the scale of predation was man-induced, and that "Nature's course" would be no more desirable here than in an uncontrolled forest fire. Debate followed, with rising tensions, a confused public, and little advance on the problem.

Miss Clare chronicles this episode with some anguish, having herself witnessed the results of starfish predation. The inherent lack of spectacular but direct human drama of the reef is woven into the story. She deplores those scientists who see the inevitability of commercial exploitation, but herself seems reconciled to the inevitability that some will adopt this attitude.

The search for oil, the extraction of lime for building and agriculture and silt for glass-making, the likelihood of oil pollution, the nuclear blasting of passages through the reef for ships, and the effects of DDT washed down from sugar plantations are discussed within the context of the political and economic realities of modern Australia. The squabbles of scientists are nothing beside the mighty trumpeting of profit, and she ends on a note of despair. While Australians were celebrating the bicentenary of Captain Cook's discovery of this coastline, the tanker *Heavenly Grandeur* was lying ripped on a rock in Torres Strait, pouring oil into the sea.

Species without spines

J. E. SMITH, J. D. CARTHY, GARTH CHAPMAN, R. B. CLARK, and DAVID NICHOLS:
The Invertebrate Panorama
 405pp. Weidenfeld and Nicolson. 7.25.

GWYNNE VEYERS:
The Underwater World
 168pp. Chatto and Windus. £2.

It would be ridiculous if the multitude of human types were divided for the purposes of scientific study into two groups, those with red hair and those without. Yet such an unequal division is still made by zoologists for the animal kingdom as a whole, reflecting Aristotle's primary dichotomy between animals with red blood (Enaimia) and those without (Anaimia).

Although Aristotle enrelated his blood character (which has exceptions) with the presence or absence of a backbone, it was not until the end of the eighteenth century that Lamarck coined the terms we now use—the vertebrates and the invertebrates. The latter term he kept deliberately nondescript in recognition of the heterogeneity of this group of animals. As a result, the overwhelming majority of animal species, from lowly protozoans to giant squids, showing the most startling diversity of organization, are categorized by the absence of a structure possessed by a mere handful of their fellow creatures.

Thus books which attempt to cover the invertebrates must draw into a meaningful biological picture a vast assemblage of forms that often bear as little relationship to each other as they do to the vertebrates. In handling this theme, *The Invertebrate Panorama* succeeds in avoiding both superficiality and clogging detail and, although the single-celled Protista and the insects are omitted, the presentation of the twenty-three invertebrate phyla will certainly appeal to those students and others who have had to depend on the conventional phylum-by-phylum textbook.

A short historical chapter (sketchy and with some errors) leads to two

chapters introducing the major and minor phyla. Thereafter, the authors (chiefly R. B. Clark and J. D. Cartwright) take broad topics and wander through the spineless world, stopping to introduce the remarkable and to make remarkable even the most ordinary of its inhabitants. The topics are the familiar ones of structure, feeding, movement, senses, reproduction, behaviour, development, larval and juvenile stages, and the authors offer comments on evolution and animal associations. Inevitably, there is some overlap between chapters, so that discussion of the living fossil *Neoprotozoa* and its evolutionary implications occurs in the chapter on "Structural gadgetry and functional adaptations" and not in the chapters on phylogeny and evolution.

The Invertebrate Panorama is certainly to be read rather than dipped into. There are twenty-eight half-tones plates and a fair sprinkling of figures, the latter well drawn but not exceptional in originality or vigour. The bibliography is not

keyed to specific references in the text (except generally under chapter headings), so that the source of particular statements cannot be tracked down easily. Nevertheless, this book should prove most useful to sixth form and university biology students. *The Underwater World* is a slim volume, aimed at a much wider audience, but equally well written and absorbing (as one might expect from a zoological writer of Gwynne Veyers's experience). Stirling with the basic constituents of sea water and the physical characters of the oceans, he proceeds to poplite the seas with plankton, and the shores, the coral reefs, the sea floor and the depths with an increasing multitude of higher plants and animals until something of the complexity of marine life is depicted. Squids, turtles, seals and whales, as well as life in freshwater, complete what is a simple but accurate account of an environment that covers two-thirds of the earth's surface. For a small book, it contains a remarkable amount of interesting information.

Public confessionals

MARIE LUISE KASCHNITZ:
Zwischen Innen und Nie
 Gestalten und Themen der Dichtung
 319pp. Frankfurt: Insel. DM20.

OTTO FLAKE:
Die Verurteilung des Sokrates
 Biographische Essays aus sechs Jahrzehnten
 351pp. Heidelberg: Lambert Schneider. DM32.

FRITZ USINGER:
Die Verwandlungen
 Zur Alchimie der Welt
 227pp. Mainz: Hase und Koehler. DM9.80.

The essay as a kind of public confession is a characteristically German institution. It is now almost a mark of the established writer to have produced a slim (or not so slim) volume of essays offering a personal vision of the great works of literature, usually scanning the whole period between the earliest recorded texts and the present day. The personal perspective, so distinct from the arid precision of the *Literaturwissenschaftler*, is the great strength of this form, hovering as it does between primary and secondary; its weakness, however, is that the personality of the essayist can obscure to such a degree that the essays degenerate into mere fragments, unrelated to any great confession.

A regrettable case in point is Marie Louise Kaschnitz's *Grand Tour* of Western literature from *Gilgamesh* to *Waiting for Godot* at an average of under ten pages per essay. (*Zwischen Innen und Nie* is based on lectures given in Frankfurt, but the form is that of the essay rather than the public address.) In one who has held a professorship of poetics, the absence of intellectual rigour is deplorable. Werber is supposedly "who should call now-

days an angry young man"; the essay on Stiller's *Brüder* is short-sighted (focused on the personalities, with only lip-service being paid to the central relationship between man and nature); and the contribution on *Woyzeck* is badly overwritten and contains several dubious assertions. It is not surprising that Hans Bender's afterword is more than a little reminiscent of Enobarbus's non-description of Cleopatra.

Otto Flake's essays are of a vastly different order, more formal and substantial; yet he bears his knowledge lightly, even in the complex and extended study of the Kaspar Hauser story. His disciplined brilliance shines at his brightest in the Bitcher essay of 1917, where he both relates Bitcher meaningfully to "the inferno of Verdun and the Somme" and unerringly strikes at the heart of his drama when he says that all Bitcher's protagonists are "paraphrases of one basic Bitcher figure who is not unrelated to Hamlet". The two main sections of *Die Verurteilung des Sokrates* are dedicated to studies of French and German literary figures respectively; and Kurt Scheide's recollections of Flake round off a welcome volume which may encourage scholars to look more closely at the work of this unjustly neglected writer, whose name once ranked alongside those of Döblin, Hesse, and Heinrich and Thomas Mann.

Fritz Usinger is also a pastmaster of the essay form. Since the publication of his first collection *Gesamte Gestalt* in 1939, he has produced a steady trickle of essays which have come to assume an increasingly important position alongside his poems and aphorisms. Their particular significance lies in that they do not constitute a mere secondary or supplementary activity, but form an integral part of his work as a critical and creative writer. It is not too much of an exaggeration to say that

while the avant-gardists—with many of whose leading representatives Usinger has been a friend and associate—were busily breaking down the barriers between artistic forms, he himself has been conducting a quiet revolution of his own, moulding the essay into a hybrid of critical and creative, reflecting his own half-intellectual, half-intuitive approach.

A sentence from *Telchurini* (1966) may serve as starting-point for *Die Verwandlungen*: "Ours is not a world of being, but of becoming." The theme of *Die Verwandlungen* is the interrelatedness of all creation and the almost limitless possibilities of metamorphosis. In the past, for example, "[History] reaches into the present, into two days ago, yesterday, today. It washes over the present like the sea over the shore, it can flood over it, and subside once more."

Usinger's thesis is that, although man confronts the infinitude of the cosmos with an god or intermediary to serve as protector or explicator of its mysteries, civilization ignores this challenge, and continues blithely along in pre-Copernican blinkers as if the world were the centre of a fixed and transparently meaningful universe. He demonstrates that others have had similar insights to his own: in *Telchurini*, for example, he discusses Edgar Allan Poe's cosmology with remarkable insight and sympathy; and in *Die Verwandlungen* his essay on Marcel Duchamp represents a significant step forward in the understanding of this strange artist and anti-artist figure.

It is a curious reflection on the vagaries of literary fortune that Marie Louise Kaschnitz should almost be guaranteed substantial attention for indifferent work, while Marie Usinger, whose true contribution to the culture of our time has not yet begun to be explored, is paid to have indifferent attention.

Constant in love

BEATRICE W. JASINSKI:
L'Engagement de Benjamin Constant
 292pp. Paris: Minard. 30fr.

The name of Béatrice Jasinski is familiar to serious students of eighteenth-century French literature; she has edited five volumes of the correspondence of Mme de Staël. It is only natural that she should make an excursion into Constant studies; and here is her scholarly account of Benjamin Constant during the first two years of his relationship with Germaine.

One might think that the last word had in fact been said about their tempestuous liaison; but, using little-known and unpublished documents, Mme Jasinski lets Constant speak for himself, and there is no more effective explanation. She pits scholar against scholar, critic against critic, as in court, and we finally see Constant plain.

It was on the evening of September 18, 1794, at Munkichois, on the outskirts of Lausanne, that he first encountered Mme de Staël. She appeared at a critical moment in his existence. His career at the Court of Brunswick had failed; his marriage was soon to end in divorce; his friendship for Mme de Charrière was disintegrating and about to break; his health was poor. As the late Gustave Rudler observed, Constant found himself at a moment "de détachement à peu près universel, d'indétermination à peu près entière". He needed some relationship to revitalize him, to restore his energy and purpose. No woman could have done this more effectively than Germaine de Staël, the Mistress to an Age. He was fascinated by

her, almost at once. On the 17th of September, he told Mme de Charrière: "J'ai rencontré ce que j'ai rêvé de toute ma vie."

The Arctic, once those northern lands that lie beneath the constellation of the Great Bear (Arktos), is now defined in climatological terms. Within its boundaries the mean temperature of the warmest month does not exceed 10 degrees C, an isotherm that coincides quite well with the tree line or northern limit of tree growth. Even before this definition is framed, the mind is surveying barren wastes of snow, inhospitable tundra, and icy seas. Yet Vilhjalmur Stefansson, who spent much of his life in the far north, could title his book *The Friendly Arctic*. Many others, including Bernard Stonehouse, have felt the lasting appeal of this vast region and speak in terms of its great beauty, simplicity and interest.

One good colour plate on every page, never stay with her after the procedure and leaves no doubt that fact notwithstanding the limited natural splendour is possible without himself a dramatic gesture. It is possible that a dozen ice ages have gripped the Earth, but the last one, the Pemo-Carboniferous times and ending about 150 million years ago, preceded the appearance of the mammal, birds and flowering plants. What we now see is the rather recent invasion of a comparatively hostile environment by plants and animals whose basic evolution took place in the warmer climates. Some are hardy survivors of the pre-glacial flora and fauna; others, especially among the birds, are summer visitors which take advantage of rich feeding opportunities again grown wild.

The simple tundra

BERNARD STONEHOUSE:
The Ecology of the Far North
 172pp. Ward Lock. £2.60.

The Arctic, once those northern lands that lie beneath the constellation of the Great Bear (Arktos), is now defined in climatological terms. Within its boundaries the mean temperature of the warmest month does not exceed 10 degrees C, an isotherm that coincides quite well with the tree line or northern limit of tree growth. Even before this definition is framed, the mind is surveying barren wastes of snow, inhospitable tundra, and icy seas. Yet Vilhjalmur Stefansson, who spent much of his life in the far north, could title his book *The Friendly Arctic*. Many others, including Bernard Stonehouse, have felt the lasting appeal of this vast region and speak in terms of its great beauty, simplicity and interest.

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Baghdad book-The three Es

The virtues of this approach contain their own flaws. A whiff of

Elsewhere he nails his flag to the mast of "the historical method" which points an absolute parallel between the *Weltanschauung* of each generation and its outlook on the social system". As a consequence the model of social stratification applied is often too simplified: Jewish "plutocrats" are juxtaposed with "the masses", and the bourgeoisie are labelled assimilationist in Western Europe, while other Jews are seen as the upholders of national culture. The wretchedness of poor German Jews is fully portrayed, but the court Jews are pilloried for their selfishness without any objective assessment of what their exalted position actually achieved in alleviating the lot of their brethren. The frightened but rich Jews of Bohemia-Moravia are blamed for subservience to the imperial autocracy.

An edition of the original would, however, have been more useful to them. A translation of a list of titles can only be unsatisfactory. When the contents of a book are not available as a control it is often impossible to decide precisely what a title means. Indeed it is not obvious that kind of reader Dr Dodge had in mind when he undertook the tedious task of translating a catalogue. His notes on historical events often refer the reader to an elementary and superficial compilation, based on place-name, to Yaqut's real geographical dictionary, most all of which is inaccessible to anyone who cannot read Arabic.

The next most serious book is by Robert Nisbet. Professor Nisbet has clearly Suffered. He is professor of Sociology at Riverside California. In such a post, in such a place, one may well ask whether he truly expected to find the spirit of Newman or Isaac Asimov. Among his few walking the corridors. But, who needs that as it may, he has written an interesting book, as full of passionate American academic prose allows. The book finds several very good points and the standing of several others that deserve high. An Agitation. His history, however, is wrong.

be making it worse. Mr Tapper shows the school playing a part, positive or negative, in determining the opportunities—a clear enough term, though—of which school-leavers as adolescents move from the family into the world of work. The family, as all studies show, is for most people incomparably the more formative influence; but the schools play their part, usually in confirming people's views of themselves, or, in marginal cases, pushing them up or down.

Young People and Society is about fourteen-formers (fourteen to fifteen-year-olds), the stage when an adolescent has to come to terms with himself. Mr Tapper found it hard to get past the Education Officers and into the schools

The end point is not an egalitarian society. The educational system cannot possibly achieve this goal as long as there is a hierarchy of rewards in the job market then there will be differentiation in the schools. Education must ensure that everyone has the opportunity to make the best use of his potential, and that no artificial barrier that must be removed. Of course what happens to those who are still thwarted in spite of a schooling system which allows everyone to fulfil his potential is another question. We are not all equal, and no matter how you manipulate the social system, you never will be. By the time these aims are achieved perhaps we will have a different type of society, one in which, although all men may not be equal, at least all their varying contributions are equally regarded and equally rewarded.

The retention of Penelope Hall's name in the title is largely a gesture of respect. Anthony Forder, with the help of his Liverpool colleagues, has in fact produced an entirely new book. Education and the Employment Services now get chapters to themselves, and the earlier development of the social services is mainly dealt with in Mr Forder's historical introduction. Penelope Hall herself undertook five revisions of her original book, which was first published in 1952, and in her preface to the fourth edition she said she felt like Alice in the grip of the Red Queen. But at least she could assume a basic acceptance of the idea of the Welfare State on the part of her

That is no longer true, which makes Mr Forster's task even more difficult. In the interval since this new revision was completed, the debate between selectivists and universalists, to which he devotes only the last four pages, has taken on a central importance. The present Government during its short period of office has made more fundamental changes in the nature of the social services than any in the previous twenty years. Areas which once seemed uncontroversial are now the subject of angry debate, and though the split is not a straight political one, the Labour Government's record was fiercely attacked by Peter Townsend, Richard Titmuss, and the Child Poverty Action Group—it has become much harder to follow a non-partisan line on social issues.

To their credit, Anthony Forder and his eight collaborators have not tried to evade questions in dispute or to deny inadequacies in existing services. Naturally not all the contributions are of equal value. Michael Gainé's chapter on education is distinctly weak, perhaps because of the extreme compression forced on him. Mr Forder's own section on income and need is particularly good, full of hard facts and easily read tables and charts. Taken as a whole, he has done an almost impossible job about which it is possible to have done, and "Penelope Hall" remains indispensable equipment for students and social workers.

BENJAMIN MAZAR (Editor):
'The World History of the Jewish People'
Volume 2: Patriarchs
305pp. W. H. Allen. £8.50.

E. A. Speiser gives us only six pages on Mesopotamian historical writing, a negligible amount for so important a topic; and his other chapter on "The Patriarchs and Their Social Background" is also light in weight, only about five pages of text. The article on chronology by H. Tadmor, however, is a detailed piece of work, and for more comprehensive survey than is needed for the understanding of the rest of the book. M. Greenberg, writing on the Hapiru, fails in this obvious duty to explain the status

How reliable are the Genesis accounts as histories of particular people like Abraham? Here again one senses a gap in the treatment in this book, a gap between the sophisticated historical and archaeological knowledge on one side and the pervasive attitude to the Bible, an attitude which seems rather simple and direct, at times almost credulous: "Isaiah tried his hand at agriculture." Let us grant that, as the book stresses, archaeological evidence lends verisimilitude to the social situations of Genesis. But this only shows that the Genesis writers had their local colour right; it does not prove that

In spite of such criticisms, the volume is full of valuable information and should prove a stimulating companion to the reading of Genesis. Some unclearities in the English are presumably the result of errors in translation, but it is not clear which articles have in fact been translated: the proofs could also have been better read.

ALL DASITTI:
In Search of Omar Khayyám
Translated by L. P. Elwell-Sutton
276pp. Allen and Unwin. £3.50

It is scarcely to be wondered at that Iranian men of letters should have thought that it was high time they took a hand in clearing up the kind of puzzles which were proving so baffling to Western scholars. Ali Dabshi, who has played a consider-

...shines of Haidy, the great But if many of his facts are
...Khanan with the name Of Omur Klaydani. He is correct, his general thesis carries
...from an angle which is an Iranian scholar could
...cessfully utilized—namely ing up a careful picture
...of man that Omur Klay have been, investigating
...examining his intelligence and following his career.

L. ALLEN:
The Sociology of Industrial Rela-

L. ALLEN:
The Sociology of Industrial Relations
 32pp. Longman. Paperback, £1.75.

A selection of a few points from
his argument obviously cannot do
justice to it, but what Mr Allen
was to be saying, in layman's
language, is that the way people

Conventional sociologists are so accustomed to being in an unchallenged position that they are intolerant of minority views which might threaten the validity of their position.

An odd aspect of his approach is that, while he points out that all other relationships in industry have developed out of that between employees and employers, he chooses to concentrate on trade union behaviour. He is not alone in this. Many of the growing army of students of industrial relations are content to regard employers and their organizations as vague baddies in the background and leave it at that.

For instance, Mr Allan includes an essay on the National Industrial Conference of 1919. One of the most interesting things about it was the behaviour of Sir Allan Smith, the employers' leader who was commonly thought of as among the most diarch, but who actively supported some radical proposals by the committee which the conference set up and who was very angry with the government for failing to play his part. That was of no less significance than the behaviour of Arthur Henderson, leader of the union side of the committee, or of the Triple Alliance.

Mr Allen of course records it. He does not neglect his facts. But he marshals them best when he is least self-conscious about his conceptual approach.

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Applications are invited for the post of Assistant Librarian in the Corporation of London. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

LONDON BOROUGH OF BARNET

Applications are invited for the post of Assistant Librarian in the London Borough of Barnet. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

COUNTY BOROUGH OF BIRMINGHAM
THIRD DISTRICT LIBRARY

Applications are invited for the post of Assistant Librarian in the Third District Library. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

COUNTY BOROUGH OF BIRMINGHAM
CHILDREN'S PERSONAL LIBRARY

Applications are invited for the post of Assistant Librarian in the Children's Personal Library. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

COUNTY BOROUGH OF BIRMINGHAM
DEPUTY LIBRARIAN

Applications are invited for the post of Deputy Librarian in the County Borough of Birmingham. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

EAST SUSSEX COUNTY LIBRARY

Applications are invited for the post of Assistant Librarian in the East Sussex County Library. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

HERTFORDSHIRE COUNTY LIBRARY

Applications are invited for the post of Assistant Librarian in the Hertfordshire County Library. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

HERTFORDSHIRE COUNTY LIBRARY

Applications are invited for the post of Assistant Librarian in the Hertfordshire County Library. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

KENT COUNTY COUNCIL

Applications are invited for the post of Assistant Librarian in the Kent County Council. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

CORPORATION OF LONDON

Applications are invited for the post of Assistant Librarian in the Corporation of London. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

LONDON BOROUGH OF BARNET

Applications are invited for the post of Assistant Librarian in the London Borough of Barnet. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

LONDON BOROUGH OF NEWHAM
LIBRARY SERVICE

Professional staff vacancies:
1. SUB-LIBRARIAN, LENDING SERVICES (AP 3-4)
2. SUB-LIBRARIAN, LENDING SERVICES (Librarians' Special Scale)
3. ASSISTANT CHILDREN'S LIBRARIAN (Librarians' Special Scale)
4. ASSISTANT CATALOGUER (Librarians' Special Scale)
5. SENIOR ASSISTANT, LENDING SERVICES (Librarians' Special Scale)

Salary ranges (London Weighting allowance of £105 per annum additional):
Post 1: £15,500-£20,900 per annum.
Post 2-4: £14,000-£19,300 per annum.
Post 5: £14,000-£18,500 per annum.

Applications, stating post applied for, age, qualifications and experience, and giving the name of one referee, must be sent to the Librarian, East Ham Library, High St., East Ham, London, E6 4EL, not later than Saturday 22nd January 1972.

G. E. SMITH, Town Clerk.

UNIVERSITY OF EDINBURGH
DEPARTMENT OF ENGLISH LITERATURE

Applications are invited for the post of Lecturer in the Department of English Literature. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

Applications, stating post applied for, age, qualifications and experience, and giving the name of one referee, must be sent to the Librarian, East Ham Library, High St., East Ham, London, E6 4EL, not later than Saturday 22nd January 1972.

NATIONAL CENTRAL LIBRARY

Applications are invited for the post of Assistant Librarian in the National Central Library. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

Applications, stating post applied for, age, qualifications and experience, and giving the name of one referee, must be sent to the Librarian, East Ham Library, High St., East Ham, London, E6 4EL, not later than Saturday 22nd January 1972.

PETERBOROUGH CITY LIBRARIES

Applications are invited for the post of Assistant Librarian in the Peterborough City Libraries. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

Applications, stating post applied for, age, qualifications and experience, and giving the name of one referee, must be sent to the Librarian, East Ham Library, High St., East Ham, London, E6 4EL, not later than Saturday 22nd January 1972.

SCHOOL OF LIBRARIANSHIP

Applications are invited for the post of Assistant Librarian in the School of Librarianship. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

Applications, stating post applied for, age, qualifications and experience, and giving the name of one referee, must be sent to the Librarian, East Ham Library, High St., East Ham, London, E6 4EL, not later than Saturday 22nd January 1972.

DONCASTER COLLEGE OF EDUCATION

Applications are invited for the post of Assistant Librarian in the Doncaster College of Education. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

Applications, stating post applied for, age, qualifications and experience, and giving the name of one referee, must be sent to the Librarian, East Ham Library, High St., East Ham, London, E6 4EL, not later than Saturday 22nd January 1972.

LANCHESTER POLYTECHNIC

Applications are invited for the post of Assistant Librarian in the Lanchester Polytechnic. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

Applications, stating post applied for, age, qualifications and experience, and giving the name of one referee, must be sent to the Librarian, East Ham Library, High St., East Ham, London, E6 4EL, not later than Saturday 22nd January 1972.

COVENTRY SITE

Applications are invited for the post of Assistant Librarian in the Coventry Site. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

Applications, stating post applied for, age, qualifications and experience, and giving the name of one referee, must be sent to the Librarian, East Ham Library, High St., East Ham, London, E6 4EL, not later than Saturday 22nd January 1972.

DEPUTY LIBRARIAN (Main Library)

Applications are invited for the post of Deputy Librarian in the Main Library. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

Applications, stating post applied for, age, qualifications and experience, and giving the name of one referee, must be sent to the Librarian, East Ham Library, High St., East Ham, London, E6 4EL, not later than Saturday 22nd January 1972.

DEPUTY LIBRARIAN (Art & Design)

Applications are invited for the post of Deputy Librarian in the Art & Design Library. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

Applications, stating post applied for, age, qualifications and experience, and giving the name of one referee, must be sent to the Librarian, East Ham Library, High St., East Ham, London, E6 4EL, not later than Saturday 22nd January 1972.

THE BRITISH COUNCIL

Applications are invited for the post of Assistant Librarian in the British Council. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

Applications, stating post applied for, age, qualifications and experience, and giving the name of one referee, must be sent to the Librarian, East Ham Library, High St., East Ham, London, E6 4EL, not later than Saturday 22nd January 1972.

LIBRARIAN

Applications are invited for the post of Librarian in the British Council. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

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BOOKS AND PRINTS

A book seller from Aberdeen writes: "A regular space in the TLS produces a steady flow of enquiries, a most satisfactory number of which results in purchases."

Applications are invited for the post of Assistant Librarian in the Books and Prints section. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

Applications, stating post applied for, age, qualifications and experience, and giving the name of one referee, must be sent to the Librarian, East Ham Library, High St., East Ham, London, E6 4EL, not later than Saturday 22nd January 1972.

LIBRARIANS

Applications are invited for the post of Librarian in the Books and Prints section. The post holder will be responsible for the collection, maintenance and loan of books. The post holder will also be responsible for the collection, maintenance and loan of books.

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LIBRARIANS

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India Office Library and Records

Director £6135

The Director is Librarian of the India Office Library and Records. He is responsible to the Secretary of State for Foreign and Commonwealth Affairs as Librarian, for maintaining the Library's western and oriental books, manuscripts and drawings, and, as Keeper, for the custody of the archives, official publications and maps in the Record Office. Together they provide an unrivalled concentration of research material for both classical history and modern area studies.

For further particulars, please apply to: Rachel Grenfell, T.L.S., Printing House Square, London, EC4P 4DE. 01-235 2000, ext. 280.

Candidates, men and women preferably between 40 and 55 years of age, must be of high academic standing. They should normally be professionally qualified in, and have had experience of, librarianship or archive administration.

It is hoped that the successful candidate will be able to take up this appointment in September 1972. Salary £6135; non-contributory pension scheme.

Fuller details of this appointment may be obtained by writing to the Civil Service Commission, Alencon Link, Basingstoke, Hants, or telephoning BASINGSTOKE 29222, ext. 500 or LONDON 01-839 1696 (24-hour "Anselone" service) quoting reference G/7875/LS. Closing date 4th February 1972.

Royal Commission on Historical Manuscripts

Secretary £5175-£5795

The Commission's main function is to locate and examine collections of privately-owned papers important to historical and other research, and to publish the contents where appropriate and approved. It encourages and assists the preservation and storage of such manuscripts and records, and helps those wishing to use these documents for study and research. The Commission also maintains the National Register of Archives.

The Secretary is the Commission's principal officer. He advises the Commission on policy, and is responsible for its implementation. There is a staff of 25.

Candidates, men and women, should preferably be aged between 35 and 55. They must be of high academic standing in an appropriate field, and should normally also offer other relevant qualifications. Starting salary £5175; non-contributory pension scheme.

Fuller details of this appointment may be obtained from the Civil Service Commission, Alencon Link, Basingstoke, Hants, or by telephoning BASINGSTOKE 29222 ext. 500 or LONDON 01-839 1696 (24-hour "Anselone" service), quoting reference G/7869/LS. Closing date 4th February 1972.

Librarian/Technical Information Officer

This post is in the Department of Architecture and Planning under Gordon Radford Dip Arch ARIBA, and provides a full technical information service to all departments of Northampton Development Corporation.

The successful candidate will be required to maintain and up-date a reference library (CI 518 classification) covering professional publications, journals and technical reports concerned with architecture, planning, quantity surveying and so on. He will also be required to investigate new sources of information, to maintain an index of suppliers and products, to index and file photographs, slides and samples, to provide feedback on the performance of products, materials and equipment used on contracts and to research data for reports and lectures. Applicants should hold an ALA qualification and should preferably have experience in a technical library.

Starting salary, within the grade shown, will depend upon qualifications and experience. The post is permanent. Temporary housing is available, and there are generous allowances for removal and other expenses in approved cases. Applicants should state age, qualifications and experience, present salary and give the names of two referees. Closing date 20 January 1972.

Government Communications Headquarters, Cheltenham

Librarian

with professional qualifications and some practical experience required for the Library at Cheltenham. Those expecting to obtain professional qualifications in February, 1972, will be considered. The work includes responsibility for the book ordering and cataloguing routine; classification and occasional bibliographies, together with some reference and inquiry work.

SALARY: £1,083-£2,000. Starting salary may be above the minimum. Non-contributory pension. Good promotion prospects.

Northampton Development Corporation

Writes to: General Manager, Cromwell Street, Northampton NN1 2JE

Chartered Librarian

A Chartered Librarian, preferably with a degree in one of the Social Sciences is required for the Foundation's Information Service.

Candidates must have proven organisational capability and an ability to produce concise and meaningful financial budgets. Experience in compiling staff manuals and knowledge of or willingness to learn flow charting techniques would be added advantages. The successful candidate would be a man or woman who has knowledge of and experience in producing an effective library service.

Salary Scale £1,932 to £2,825. Contributory Pension Scheme: Teachers', Local Government, or existing FSSU Policies. 6 weeks annual leave. Post vacant from 1st April, 1972.

For application form and further particulars apply: Mrs. P. Harris (Personnel) Post No. 103/B, National Foundation for Educational Research in England and Wales, The Mers, Upper Park, Slough, Bucks SL1 2DQ. Telephone: Slough 28161.

Closing date for application forms 31st January, 1972.

NATIONAL FOUNDATION FOR EDUCATIONAL RESEARCH IN ENGLAND AND WALES

Chartered Librarian

A Chartered Librarian, preferably with a degree in one of the Social Sciences is required for the Foundation's Information Service.

Candidates must have proven organisational capability and an ability to produce concise and meaningful financial budgets. Experience in compiling staff manuals and knowledge of or willingness to learn flow charting techniques would be added advantages. The successful candidate would be a man or woman who has knowledge of and experience in producing an effective library service.

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LIBRARIAN

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